



**INTERNATIONAL ART CENTER
OF
ROERICH MUSEUM**

IN COOPERATION WITH
**THE BRAZILIAN SOCIETY OF FRIENDS
OF ROERICH MUSEUM**

**EXHIBITION OF
THE FIRST REPRESENTATIVE COLLECTION
OF PAINTINGS BY CONTEMPORARY
BRAZILIAN ARTISTS**

UNDER THE DISTINGUISHED PATRONAGE OF

His Excellency, EDWIN V. MORGAN,
American Ambassador to Brazil, and Hon-
orary President of the Brazilian Society of
Friends of Roerich Museum.

His Excellency, DR. OCTAVIO MANGABEIRA,
Brazilian Minister of Foreign Affairs, and Hon-
orary President of the Brazilian Society of Friends of
Roerich Museum.

Honorable DR. SEBASTIAO SAMPAIO, Consul General of Brazil

October 11th to 30th, 1930

**310 RIVERSIDE DRIVE
NEW YORK CITY**





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Reerich

Brazilian Art Comes To America

HUMAN energy distributes itself, rather unequally, it must be confessed, over two main fields of activity—the subjective and the objective, the cultural and the commercial. Yet that economic warfare, which bids fair to surpass the intensity, extent and duration of the Great War, does not occupy the stage alone. What may be termed the cultural entente cordiale still in a measure offsets the machinations of the mere materialist.

A leader in the world cultural movement, Roerich Museum has of late turned its attention to the South American republics. The initial fruit of this interest is the current exhibition of contemporary Brazilian painting. The idea is an appropriate one, for Brazilian art culture is unfamiliar to the local public. And, furthermore, Brazil was not represented at our latest, and perhaps last, typical Exposition Universelle—the Panama-Pacific Exposition at San Francisco in 1915.

It is the habit of North Americans to regard our sister republic of the Southern hemisphere as a fabulous region of mighty rivers, impenetrable forests, rich and rare dye-woods, fantastic vegetation, and incalculable resources in the way of rubber, coffee, and kindred commodities. Such impressions, however, picturesque, fall short of simple justice to Brazilian culture, a culture that stretches in unbroken sequence over a span of four centuries and which, during the past three decades, has revealed astonishing vitality and the stamp of salutary nationalism.

Organized under the auspices of an imposing official committee comprising members of the Brazilian Society of Friends of Roerich Museum, the present display offers a balanced cross-section of Brazilian artistic activity. Representatives of the more purely academic tendencies are grouped beside progressive spirits whose sympathies are expressionist rather than impressionist. Whether of left wing persuasion or right, the aim has been to present those painters whose work is typically Brazilian in character and aspect—work which, in brief, savours most strongly of the “terra natal.”

Broadly speaking, the exhibition is divided between the artists of Rio de Janeiro and those of Sao Paulo, the two principal Brazilian cities. It is not surprising that the painters of the capital, the home of the Escola Nacional de Bellas Artes, should be found mainly in the conservative camp. It is equally natural that the more sturdy and vigorous "Paulistas" as they are called, should comprise the vanguard of modernism. Yet, whether traditional and more or less Europeanized, or primitive and boldly simplified, the general trend of this art is toward the fresh inspiration of native scene and theme.

A healthy note of decentralization characterizes Brazilian art viewed as a whole. Not only do you catch in these canvases glimpses of coastal type, of shimmering waterfront, or the picturesque environs of Rio de Janeiro, Sao Paulo, and Bahia, but one is also taken farther afield. From Belem in the State of Pará, from Cunha, Manáos, and the remote Indian settlements on the Isla da Marajo in the Amazon delta comes a colorful panorama of native subjects such as the Brasilianos alone could offer us. One can but congratulate these artists upon the frank emphasis on regional motif which their work betrays, and upon the fact that the so-called "arianization" of their country has not been too drastic. The pioneer settlers of North America began by exterminating the native population. Our neighbors to the South adopted the wiser and more humane policy of gradual assimilation.

We owe a genuine debt of gratitude to the painters of the Estados Unidos do Brasil for their gallant efforts in fostering an artistic expression which has all the characteristics of "el arte nacional." We owe a like debt to Roerich Museum for being the first institution in America to bring this art to our attention. For, whilst art in its creative aspects should be essentially autonomous and national, the appreciation of art must ever strive to be international and cosmopolitan.

CHRISTIAN BRINTON.

LIST OF PAINTINGS

From Rio de Janeiro

ALBUQUERQUE, GEORGINA de	1. Nude
	2. Fishermen's Mass
	3. He Loves Me Not
ALBUQUERQUE, LUCILIO de	4. Theresopolis Hills
	5. Typical Candy Sellers
	6. Colonial Church
ALMEIDA, JUNIOR, LUIZ F.	7. The Model
AZEVEDO LEÃO, FRANCISCA de	8. Flowers and Fruits
BRACET, AUGUSTO	9. Old Park
BROCOS, MODESTO	10. The Big Tree
BOMFIM, ANTONIO	11. Toulouse Port
BRUNO, PEDRO	12. Paquetá Landscape
CAVALCANTI, DI	13. Alone
	14. Five Girls of Guaratinguetá
	15. Beach folk
CAVALLEIRO, HENRIQUE	16. Rio Landscape
	17. Youth (Decorative Panel)
	18. Sugar Loaf Mountain
CHAMBELLAND, CARLOS	19. Rio Landscape
	20. Sugar Loaf Mountair
	21. Rio Landscape
DIAS, CICERO	22. Portrait of the Poet Manoel Bandeira
	23. The Photograph of Cabembe
DOMENECH, MANOEL BAS	24. Fishing Market
FANZERES, LEVINO	25. Old Monastere
	26. Rio Landscape
FAUSTO, CADMO	27. Rio Landscape
FIGUEIREDO, SARAH	28. Spanish Girl
FORMENTI, GASTÃO	29. Rio Landscape
	30. Rio Landscape

FRANCELINA, MARIA	31. Country Girl
FRANCISCONI, ERNESTO	32. Old Houses
GUIGNARD, ALBERTO da VEIGA	33. Still Life
	34. Flowers
HESS, SOLANGE de FRONTIN	35. Flowers
IRAJÁ, HERNANI	36. Rio Landscape
LEITE, VICENTE	37. Rio Landscape
	38. Ceará Landscape
MARQUES, JUNIOR, AUGUSTO	39. Flowers
MENDONÇA, JORGE de	40. Bridge in the Gavea Gulf
	41. Pines in Corytiba
MORAES, PORCIUNCULA	42. Fishing Boat
	43. Sun
MOTTA, EDISON	44. The Old Village Church
NERY, ISMAEL	45. Perspective Abstraction
	46. Myself in Three Epochs
NETTO, NELSON G.	47. Decorative Panel
	48. Rest
NIAUD, HERIBERTO	49. Rio Landscape
OLIVEIRA, JORDÃO de	50. Rio Landscape
OSWALDO, CARLOS	51. Petropolis Landscape
PAES LEME, BELLÁ LATIF	52. Caroussel
	53. Sun
	54. The Spring
RODRIGUES, VIRGILIO LOPES	55. Fishing Boat
SILVA, QUIRINO	56. Rio Landscape
TEIXEIRA, OSWALDO	57. Nocturne
	58. Typical Girl
TERUZ, ORLANDO	59. Sugar Loaf Mountain
	60. Rio Landscape
TROMPOWSKY, GILBERTO	61. Blue Symphony
	62. Renausing Virginity
VEIGA, REGINA	63. Ouro Preto Old Church
	64. Convent of S. Antonio (Rio)
VENTO, ANDRE	65. Sun Adoration
VIANNA, ARMANDO	66. Spanish Girl

From Sao Paulo

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| BRAGA, THEODORO | 67. Inspiration |
| | 68. Pará Market |
| | 69. The 17th Century Conqueror |
| CASABONA, ALDOBRANDO | 70. Woman's Head |
| DRUTA, PADUA | 71. Rosinha |
| | 72. Bad Weather |
| | 73. Child |
| FAGUNDES, GUIOMAR | 74. Brazilian Country Girl |
| | 75. Sunbath |
| GOMIDE, ANTONIO | 76. Indian Archers |
| | 77. Indian Sisters |
| | 78. Indian Mother |
| MALFATTI, ANNITA | 79. Country Life |
| | 80. On the Balcony |
| | 81. Bahianas |
| MUGNAINI, TULIO | 82. The City of Melancholy |
| | 83. "Nobairro da Lagoinha" |
| ROSSI, PAULO | 84. Country Flower |
| | 85. Abacate Flower |
| | 86. "Itanhaem" |
| TARSILA, A. | 87. "Morro da Favella" |
| | 88. Brazilian Religion |
| | 89. The Frog |
| VALLE, JUNIOR, PAULO | 90. View of Cunha |
| VERGUEIRO, LEÃO | 91. Old Church of Rosario |
| | 92. Matriz of Pilar |
| | 93. Summer's Shadows |